

C H R O M A T I C



structures

C H R O M A T I C

structures

Philadelphia College of Art
November 5 - December 13, 1980

HERB AACH

EDNA ANDRADE

RICHARD ANUSKIEWICZ

GEORGE COHEN

RICHARD CRAMER

ARTHUR HOENER

STANLEY TWARDOWICZ

Elsa Weiner
Acting Director of Exhibitions

Elaine J. Cocordas
*Assistant to the Director
of Exhibitions*

Gordon Gibfried
Exhibitions Preparator

Chromatic Structures is an exhibition that deals with color. The painters whose work has been gathered for this exhibition all use color as the major organizational element in their work. Each creates paintings that literally vibrate with visual contrasts and optical resonances.

Nathan Knobler conceived the show, chose the artists, and wrote the insightful essay for the catalogue. His knowledge of the subject has been invaluable.

I want to give special thanks to Elaine J. Corcordas, who compiled the biographical and bibliographical material which appears in the catalogue. Her consistent and creative contribution to the Gallery has been essential to its ongoing success. I am also grateful to William Masi, who designed the announcement, Deborah Kehoe, who designed the catalogue, Jan Hasson Hanford, who typed the copy for the catalogue, and Gordon Gibfried, who installed the show so skillfully.

Finally, I would like to thank the artists who have shared with us their ideas and their work.

Exhibitions at the Philadelphia College of Art are made possible in part by public funds from the Commonwealth of Pennsylvania Council on the Arts.

Library of Congress Catalog Card Number 80-84225.
Copyright 1980, Philadelphia College of Art

E.W.

Table of Contents

Introduction	4
--------------	---

Artists Biographies

HERB AACH	12
EDNA ANDRADE	17
RICHARD ANUSKIEWICZ	22
GEORGE COHEN	26
RICHARD CRAMER	31
ARTHUR HOENER	33
STANLEY TWARDOWICZ	37

Catalogue of The Exhibition	41
-----------------------------	----

I n t r o d u c t i o n

"...You should take the mirror as your guide - that is to say a flat mirror - because on its surface the objects appear in many respects as in a painting."

Leonardo da Vinci's advice to his fellow painters in the fifteenth century is rooted in the illusionistic realism of the Renaissance that sought to capture reality in a reflected image behind the opening of a frame. It was a reality constructed of forms arranged in a geometric perspective space, affected little by time or the changing conditions of color and light.

Four centuries later the Impressionists, fascinated by their perception of the temporal nature of light, instructed by new scientific explorations into light and color, revised the previous concept of pictorial realism. Employing paint in discrete, unblended strokes, these nineteenth

century painters enhanced the brilliance of their painted surfaces to approach, more nearly, the intensity of color reflected from the surfaces of the forms they saw. But even as the revolution of Impressionism extended the definition of reality it left unquestioned many of the illusionistic principles of representation that had been established in the past. Though Monet's landscapes probably would have shocked Leonardo's sensibility to color, both artists shared an unquestioned belief in the metaphoric function of the painter. Monet would have known exactly what Leonardo meant when he wrote about the value of the image on a flat mirror and he could have used the device to his advantage.

Cezanne, Seurat, Gauguin and Van Gogh, each motivated by different concerns, each in his own way, rejected the tacit acknowledgment of their peers that the primary function of the painter was the creation of an illusionistic space filled with equivalents for illuminated forms. For each of them the flat surface of the canvas had an identity and an importance equal that of the

subject they recorded. The need to meet the dual compositional requirements of the representation of a perceived spatial world and the requirements of an aesthetically satisfying arrangement of chromatic forms on the surface of the painting produced a conflict between competing concepts of reality. Painting was metaphor, but it was also reflexive. The shape and position of forms were related to both representation and the geometry of the picture surface. Though many styles of twentieth century painting have their origins in different, often contradictory human needs and motivations, they often share a recognition of this tension between an implied three dimensional metaphor and an explicit two dimensional order.

The perceptual and compositional legacy of the Impressionists, the Post-Impressionists, and especially Cezanne was the basis for the Cubist inventions of Pablo Picasso and George Braque. Concentrating primarily on

the organization of form, as both a representation of perceived space and the division of the plane surface of the canvas, the Cubists gave little attention to color as a structural element. But the chromatic implications of the late nineteenth century masters were not ignored by all of the innovative artists that followed them. Seurat, Gauguin and Van Gogh provided the base from which the Fauve painters began their intuitive exploration of chromatic form. Led by Matisse, Braque, Vlaminck and Derain the Fauves were intoxicated by the possibilities of a color dominant art. Kandinsky, Jawlensky, Klee and Frank Kupka, equally certain that color was the essence of painting, approached the problem intellectually, using musical composition as a model for chromatic organization. All were influenced by Michel Eugene Chevreul's book *The Principles of Harmony and Contrast in Colors*, first published in 1839 then revised and reissued in 1889. The work was a seminal factor in the development of Impressionism, stressing as it did the relativity of color perception, and the interaction of adjacent color areas.

From the turn of the twentieth century to the start of World War I Cubist geometric structure and variants of chromatic structure developed concurrently. The Orphism of Robert Delaunay and Kupka, Synchronism, the collaborative effort of the Americans, Stanton MacDonald-Wright and Morgan Russell influenced a number of painters, including expatriate Americans, Arthur Dove, Marsden Hartley and Patrick Bruce. With the end of the war the artists who were united in their chromatic researches went their separate ways. A very few continued their color experiments. A larger number harnessed color's expressive potential to personal needs producing a powerful body of Expressionist statements. And though color often remained an evocative adjunct to form it rarely was used to provide the syntax for the visual images invented by painters who worked in the period between the two world wars.

The young American painter, Stuart Davis would write in 1923,

"My theory demands purity of expression. It demands that a work executed in paint stimulate the observer visually through the arrangement of color tones in definite proportions. This eliminates all copying of natural effects as the colors are laid on in proportions that are ideal and have no counterpart in any natural object. The proportions of the color must be to the end of color and not imitation of nature."

But his work was clearly dominated by Cubist geometry and it was the structural system of the Synthetic Cubism that became the dominant "Modern" style of painting until the middle of the century.

By the 1950's many avant-garde painters were extending the aesthetic limits of painting and sculpture. Both representational and non-representational visual art had developed rapidly in the United States fed, in part, by the exodus of major artists from

Europe prior to the war. With the cessation of hostilities both European and American, painting and sculpture exploded with an almost manic ferocity. In period of exuberant vitality, artists were producing large, vigorous canvases; exhilarating often violently expressionistic use of color and pigment was joined to a spontaneous calligraphy. Landscape and figurative images generated many of these paintings though the originating stimulus was not always evident in the completed work. Just as often the images were non-referential, issuing from the artist's physical and emotional response to the par-turient process.

Loosely gathered together under the rubric of Abstract Expressionism these paintings appeared, at the time, to herald a new era in the visual arts. Retrospectively, they can be seen as a late stage in the extended exploration of the compositional duality that concerned the Post-Impressionists, then continued by the Cubist painters and the Non-Objectivists whose work developed out of the same nineteenth century sources.

In 1965 an exhibition was presented at the Museum of Modern Art, in New York, which was called *The Responsive Eye*. William Seitz, the curator of the show, described the works included as *perceptual abstractions*. Comparing the paintings in the exhibition with non-representational examples that followed from the work of Mondrian and the de Stijl painters Seitz wrote, *"Here is an art without relationships - more accurately, an art with a different order of relationships. The asymmetrical dialogues between large and small, above and below, empty and full, or bright and dull that took place across picture surfaces have been ended..."*

The Responsive Eye gathered the work of artists in fifteen countries but it was dominated by Americans. Most of these painters (and a small number of sculptors) organized their compositions chromatically rather than geometrically. The most striking works in the exhibition were grouped in a category called "Optical" paintings, a

term that was quickly mutated by the press into "Op Art." The artists produced dazzling vibratory effects assaulting the eyes of many viewers and the entire show tends to be remembered for the luminous fluorescence that obscured the aesthetic implications the exhibit offered.

Typically, the paintings in the exhibition had a disarmingly simple arrangement of forms: a single geometric shape, often centrally placed on a ground; a number of units repeated in a grid; a set of horizontal, vertical or diagonal bars; or a colored field on which a few simple forms were arranged symmetrically. Among the painters who were included in *The Responsive Eye* were, Joseph Albers, Richard Anuskiewicz, Gene Davis, Ellsworth Kelly, Alexander Lieberman, Morris Louis, Kenneth Noland, Larry Poons, Ad Rinehart, Mark Rothko, and Frank Stella. Each in his own way had made a dramatic break with Cubist organizational principles. For these painters, form was given a secondary importance to the relationships of the colors that were devised and selected to fill those forms.

With the benefit of hindsight it is clear that Seitz's designation of these works as *Perceptual Abstractions* or "*Optical*" *Paintings* was misleading. All paintings are *perceptual* in that they must be perceived to be known; all depend upon the mind-eye function to be perceived. All paintings are *optical* in as much as the physiological and photochemical nature of the eye affects our perception of them.

The essential difference between many of these paintings and most of the paintings that preceded them is to be found in their use of a chromatic structure, rather than a geometric structure, as their organizing principle. The asymmetrical arrangement of forms, the repetition of shapes, the alignment of edges into continuous linear movements, all typical of geometrical organization, were abandoned in favor of unity based on chromatic effects. Forms became the containers for color. The amount of color, its hue, brilliance, tonality and location, as well as the manner in which juxtaposed forms

affected each other along their common contours, was dependent upon the artist's intention to produce progressions, contrasts and resonances. The visual tension between the surface of the painting and the illusionistic third dimension, that had been essential to Cubist composition was replaced by the formation of radiant energy fields vibrating at different rates; some quickly with a magical incandescence, others in a mysterious almost imperceptible rhythm that appeared to unlock secrets hidden in the studio.

The current revival of interest in representational painting looks back to forms developed prior to Impressionism. The concern for decoration and surface pattern and the interest in ritualistic/shamanistic imagery looks laterally at past forms of applied arts and crafts once considered peripheral to so called fine arts traditions. The remnants of Abstract Expressionism, Cubism, and Surrealism remain beside examples of polyglot combinations of two and three dimensional formats. The previous distinc-

tions between painting, sculpture, architecture and theater have been blurred in the search for personal idioms; but the creation of visual forms by the process of assimilation seems to offer little that is truly innovative, promising possibilities for further study and development.

The quality of the expressive content in a painting depends on the imaginative use of symbols, the vitality, intensity, maturity and sophistication of the motivating ideas and emotions of the artist. But content is also dependent upon the structural framework that carries the metaphors and concepts they project.

As we enter the eighties we appear to be in a mannerist period in which artists are exploiting historic visual forms rather than seeking to extend existing visual languages. Where will painting go next to provide new formal systems through which its content will be expressed? Will it continue to adapt the advanced technological methodology of lasers, computers and television? Will

it adopt stylistic anachronisms? With our present access to historic models it is possible to have an instant replay of twenty-five thousand years of art. Will it turn to the arts of non-western cultures, as accessible as the early western antecedents, for still another set of manneristic forms? All of these options are available and many are being explored.

The painters whose work has been gathered together in the current exhibition at the Philadelphia College of Art have continued to investigate the possibilities of chromatic structure even after some of the artists in *The Responsive Eye* exhibition have moved in other directions. Some of them are working intuitively, others in a rationally devised program, all are extending the inventive and expressive potential of an art in which color and content are inseparable. All of the paintings in this

exhibition are non-representational though many can be read metaphorically. No use is made of symbols, in the common sense of the word, no specific reference is made to natural objects and events. There is no reason, however, why a chromatic structure in a painting cannot support a referential image. The late works of Matisse and Stuart Davis offer models for possible developments in this direction.

The paintings presented here were chosen because they have the capacity to stimulate and delight. They are also provocative for they suggest that the aborted chromatic structuralism of the middle sixties was never fully realized. That it continues to provide extraordinary possibilities for painters is the key to all of the unanswered questions that hang, suspended, in the disarmingly clear light of the studio.

Nathan Knobler
Philadelphia, September 1980

S e l e c t e d E x h i b i t i o n s

- Born in Cologne, Germany, 1923. 1948 Brooklyn Society of Artists, New York
 Education: Art Academy of
 Cologne, Germany, 1936-37; 1952 Creative Gallery, New York City
 Pratt Institute, 1941-41, *one person exhibition*
 Stanford University, 1943-44; Whitney Museum of American Art, New York City
 Escuela di Pintura y Escultura, Museum Art School, 1947-48, 1953 Creative Gallery, New York City
 Mexico, 1948-50; The Brooklyn *one person exhibition*
 Museum Art School, 1947-48, 1953 Creative Gallery, New York City
 1950-51. Taught at Pratt In- *one person exhibition*
 stitute, New York, 1965-68. Riverside Museum, New York City
 Recipient of research grant from the Foundation of the City University of New York, 1954 Creative Gallery, New York City
 "Serialized Color Form Painting," 1973-74. Received "Out- *one person exhibition*
 standing Teacher Award," 1975. Stable Gallery, New York City
 Teaching at Queens College, City University of New York, 1955 Pennsylvania Academy of the Fine Arts, Philadelphia
 1965 to present. Lives and works in New York City. 1956 Brooklyn Museum, New York
 Whitney Museum of American Art, New York City
- 1957 Stroudsburg Gallery, Pennsylvania
one person exhibition

-
- American Academy of Arts and Letters, New York City
- 1958 Art Direction Gallery, New York City
one person exhibition
- Avant Garde Gallery, New York City
- Brooklyn Museum, New York
- 1959 Everhardt Museum of Natural History, Science and Art,
Scranton, Pennsylvania
one person exhibition
- 1961 Albert Landry Gallery, New York City
one person exhibition
- 1962 Pennsylvania State University, State College,
Pennsylvania
one person exhibition
- 1964 Jacques Seligmann Gallery, New York City
one person exhibition
- 1965 Lehigh University, Bethlehem, Pennsylvania
- 1966 Jacques Seligmann Gallery, New York City
one person exhibition

Cranbrook Academy of Art, Bloomfield Hills, Michigan

Purdue University, Lafayette, Indiana

1967 Howard Wise Gallery, New York City
one person exhibition

Kent State University, Ohio

1968 Jacques Seligmann Gallery, New York City
one person exhibition

1970 United States Information Agency Traveling Exhibition,
India

1971 Drew University, Madison, New Jersey
one person exhibition

1972 "Color Forum", University of Texas, Austin

1974 Martha Jackson Gallery, New York City
one person exhibition

O.K. Harris Gallery, New York City

Paula Cooper Gallery, New York City

1975 Albright-Knox Art Gallery, Buffalo, New York
one person exhibition

1977 "The Magic Circle", The Bronx Museum, New York

"Split Infinity: An Exploration of the Interrelationship
of Color and Form", Gramercy Fine Arts, Ltd., and Aaron
Berman Gallery, New York City
one person exhibition

1978 Allentown Art Museum, Pennsylvania

S e l e c t e d C o l l e c t i o n s

Albright-Knox Art Gallery, Buffalo, New York
Birla Academy of Art and Culture, Calcutta, India
Chase Manhattan Bank, New York
Corcoran Gallery of Art, Washington, D.C.
Grey Gallery, New York University, New York City
The New School, New York City
Martha Jackson Collection, New York City
Museum of Fine Arts, Boston, Massachusetts
Weatherspoon Art Gallery, University of North Carolina,
Greensboro

S e l e c t e d B i b l i o g r a p h y

Aach, Herb, American editor and translator, Goethe's Color Theory, Van Nostrand Reinhold, New York, 1971.

Aach, Herb, "The Structure of Color", Craft Horizons, June 1971, pp. 54-75.

Edgar, Natalie, "Herb Aach", Arts Magazine, June 1977, pg. 16.

Henry, Gerrit, "New York Reviews: Herb Aach", Art News, September 1977, pp. 149-150.

Pincus-Witten, Robert, "Reviews: Herb Aach at Martha Jackson Gallery", Artforum, December 1974, pp. 78-79.

Siegl, Jeanne, "Exhibition Reviews: Herb Aach at Martha Jackson Gallery", Art in America, November-December 1974,

S e l e c t e d E x h i b i t i o n s

- Born in Portsmouth, Virginia, 1917. Attended the University of Pennsylvania and Pennsylvania Academy of the Fine Arts, B.F.A., 1937. Awards: 1st and 2nd Cresson European Traveling Scholarships, Pennsylvania Academy of the Fine Arts, 1936, 1937; "Pennsylvania '71 Merit Award," William Penn Memorial Museum, Harrisburg, Pennsylvania; Hazlett Memorial Award for Excellence in the Arts, Harrisburg, Pennsylvania, 1980. Teaching at Philadelphia College of Art 1958 to present. Lives and works in Philadelphia, Pennsylvania.
- 1954 Philadelphia Art Alliance, Pennsylvania
one person exhibition
- 1963 Beaver College, Glenside, Pennsylvania
one person exhibition
- 1965 "The Deceived Eye", Fort Worth Art Center, Texas
- 1967 Peale Galleries of the Pennsylvania Academy of the Fine Arts, Philadelphia
one person exhibition
- 1968 "Childe Hassam Annual", American Academy of Arts and Letters, New York City
- "East Coast-West Coast Paintings", University of Oklahoma, Norman and Philbrook Art Center, Tulsa
- 1969 "Master Painters of Three Centuries", Montclair Art Museum, New Jersey
- 1971 Marian Locks Gallery, Philadelphia, Pennsylvania
one person exhibition

Rutgers University Art Gallery, New Brunswick, New
Jersey
one person exhibition

"Pennsylvania '71", William Penn Memorial Museum,
Harrisburg

1974 Marian Locks Gallery, Philadelphia, Pennsylvania
one person exhibition

1976 "Philadelphia: Three Centuries of American Art",
Philadelphia Museum of Art, Pennsylvania

"In This Academy", Pennsylvania Academy of the Fine Arts,
Philadelphia

1977 Marian Locks Gallery, Philadelphia Pennsylvania
one person exhibition

"Contemporary Art in Philadelphia", Squibb Gallery,
Princeton, New Jersey

1978 "The Courthouse Show: Elemental Painting", Federal
Courthouse, Philadelphia, Pennsylvania

"Point", Philadelphia College of Art, Pennsylvania

1979 "25 Pennsylvania Women", Southern Alleghenies Museum of Art, Loretto, Pennsylvania

1980 Hazlett Memorial Award Exhibition, William Penn Memorial Museum, Harrisburg, Pennsylvania
one person exhibition

S e l e c t e d C o l l e c t i o n s

Addison Gallery of American Art, Hanover, Massachusetts
Albright-Knox Art Gallery, Buffalo, New York
Atlantic Richfield Company, Philadelphia, Pennsylvania
Baltimore Museum of Art, Maryland
Chrysler Museum, Norfolk, Virginia
Colonial Penn, Philadelphia, Pennsylvania
Continental Bank, Philadelphia, Pennsylvania
Day and Zimmerman, Philadelphia, Pennsylvania
Dechert Price and Rhodes, Philadelphia, Pennsylvania
Delaware Valley Graphics, Philadelphia, Pennsylvania
Dickinson College, Carlisle, Pennsylvania
First Pennsylvania Bank, Philadelphia, Pennsylvania
General Electric Company, Pittsburgh, Pennsylvania
Gibbes Art Gallery, Charleston, South Carolina
Haverford College, Pennsylvania
Insurance Company of North America, Philadelphia, Pennsylvania

Korman Corporation, Philadelphia, Pennsylvania
Library of Congress, Washington, D.C.
Midland Marine Trust Company, Buffalo, New York
Marian Koogler McNay Art Institute, San Antonio, Texas
Memorial Art Gallery, Rochester, New York
Montclair Art Museum, New Jersey
Pan-American Airlines, Washington, D.C.
Penn Federal, Philadelphia, Pennsylvania
Pennsylvania Academy of the Fine Arts, Philadelphia
Philadelphia Medical Society, Pennsylvania
Philadelphia Museum of Art, Pennsylvania
Print Club of Philadelphia, Pennsylvania
Provident Bank, Philadelphia, Pennsylvania
Prudential Life Insurance Company, Philadelphia, Pennsylvania
Sun Oil Corporation, Philadelphia, Pennsylvania
University of New Mexico Tamarind Collection, Albuquerque
Westinghouse Corporation, Pittsburgh, Pennsylvania
Yale University Art Gallery, New Haven, Connecticut

S e l e c t e d B i b l i o g r a p h y

Donohoe, Victoria, review, The Philadelphia Inquirer,
May 8, 1974.

Forman, Nessa, review, The Sunday Bulletin, May 12, 1974.

d'Harnoncourt, Anne in Philadelphia: Three Centuries of
American Art, Philadelphia Museum of Art, Philadelphia,
Pennsylvania, 1976, pp. 636-637.

Marian Locks Gallery, Edna Andrade, Philadelphia,
Pennsylvania, 1977.

Stein, Judith, review, "Edna Andrade at Marian Locks",
Art in America, September-October, 1974, pp. 114-115.

RICHARD ANUSKIEWICZ

Born in Erie, Pennsylvania, 1930. Education: Scholarship, Cleveland Institute of Art, B.F.A., 1948-53; Pulitzer Traveling Fellowship for study at Yale University School of Art and Architecture, M.F.A., studied with Josef Albers, 1953-55; Kent State University, B.S.Ed., 1955-56. Artist-in-Residence: Dartmouth College, 1967; William Patterson College, 1979. Lives and works in Englewood, New Jersey.

Except where noted by an asterisk (*), all exhibitions listed are one person exhibitions.

1955 Butler Institute of American Art, Youngstown, Ohio

1961 The Contemporaries Gallery, New York City

1965 "The Responsive Eye", Museum of Modern Art, New York City *

1966 The Cleveland Museum of Art, Ohio

1967 Sidney Janis Gallery, New York City

1968 Kent State University, Ohio

1971 J.L. Hudson Gallery, Detroit, Michigan

1972 De Cordova Museum, Lincoln, Massachusetts

1973 Sidney Janis Gallery, New York City

1974 Andrew Crispo Gallery, New York City

1976 La Jolla Museum of Contemporary Art, California

1977 University Art Museum, Berkley, California

Montclair State College, New Jersey

1978 Ringling Museum, Sarasota, Florida

Allentown Art Museum, Pennsylvania

Sheldon Swope Art Gallery, Terre Haute, Indiana

Wichita Art Museum, Kansas

1979 Alex Rosenberg Gallery, New York City

S e l e c t e d C o l l e c t i o n s

Akron Art Institute, Ohio

Albany State Capitol, New York

Albright-Knox Art Gallery, Buffalo, New York

Aldrich Museum of Contemporary Art, Ridgefield, Connecticut

Amherst College, Massachusetts

The Art Museum, Princeton University, New Jersey

Butler Institute of American Art, Youngstown, Ohio

Chrysler Museum, Norfolk, Virginia

City Art Museum, St. Louis, Missouri

Corcoran Gallery of Art, Washington, D.C.

Currier Gallery of Art, Manchester, New Hampshire

The Detroit Institute of Arts, Michigan

Elvehjem Art Center, University of Wisconsin, Madison
Flint Institute, Michigan
Fort Lauderdale Museum of the Arts, Florida
Fogg Art Museum, Harvard University, Cambridge, Massachusetts
Hirshhorn Museum and Sculpture Garden, Smithsonian
Institution, Washington, D.C.
Honolulu Academy of Arts, Hawaii
Hopkins Arts Center Galleries, Dartmouth College,
Hanover, New Hampshire
George Thomas Hunter Gallery of Art, Chattanooga, Tennessee
Jacksonville Art Museum, Florida
Lockhaven Art Center, Orlando, Florida
Massachusetts Institute of Technology, Cambridge, Massachusetts
Milwaukee Art Center, Wisconsin
Mint Museum, Charlotte, North Carolina
Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania
Museum of Art, Rhode Island School of Design, Providence
Museum of Modern Art, New York City
The Newark Museum Association, New Jersey
The New Jersey State Museum, Trenton
Pennsylvania Academy of the Fine Arts. Philadelphia
Philadelphia Museum of Art, Pennsylvania
Ringling Museum, Sarasota, Florida
San Francisco Museum of Art, California
The Smithsonian Institution, Washington, D.C.
University Art Gallery at Berkeley, California
University Gallery, Rutgers University, New Brunswick, N.J.

University of Texas, Austin
Virginia Museum of Fine Arts, Richmond
Whitney Museum of American Art, New York City
Wichita Art Museum, Kansas
Yale University Art Gallery, New Haven, Connecticut

S e l e c t e d B i b l i o g r a p h y

Armstrong, Richard, introduction by, Richard Anuskiewicz,
La Jolla Museum of Contemporary Art, La Jolla, California,
1976.

Baro, Gene, introduction by, Richard Anuskiewicz: Centered
Square, An Exhibition of New Paintings, Alex Rosenberg
Gallery, New York, 1979.

Gruen, John, "Richard Anuskiewicz: A Beautiful Discourse with
Space", Art News, September 1979, pp. 68-69, 72-74.

Herrera, Hayden, "Reviews: Richard Anuskiewicz at Crispo",
Art in America, May 1977, pp. 118-119.

Lunde, Karl, Anuskiewicz, Harry N. Abrams, New York, 1977.

Seitz, William C., The Responsive Eye, Museum of Modern Art,
New York, New York, 1965.

S e l e c t e d E x h i b i t i o n s

Born in Worcester, Massachusetts, 1913. Attended Worcester Art Museum School, 1933-36. Taught Adult Education Project Art Classes of the Works Progress Administration in the Worcester Public School System, 1937-42, and spent the summer of 1948 at the Institute of Design in Chicago. Member of the Art Department of Smith College, teaching drawing, painting, design and film from 1942 to 1978. Lives and works in Northampton, Massachusetts.

- 1947 "80th Annual Exhibition of the American Watercolor Society", National Academy of Design, New York City
- 1948 "American Watercolors", San Francisco Museum of Art, California
- 1951 Weiner Gallery, Provincetown, Massachusetts
one person exhibition
- 1952 "American Watercolors, Drawings and Prints", Metropolitan Museum of Art, New York City
- 1954 Weiner Gallery, Provincetown, Massachusetts
one person exhibition
- Latow Gallery, Springfield, Massachusetts
one person exhibition
- "61st American Exhibition, Painting and Sculpture", Art Institute of Chicago, Illinois
- 1955 "Faculty Exhibition", Smith College Museum of Art, Northampton, Massachusetts

1956 Boris Mirski Gallery, Boston, Massachusetts
one person exhibition

1957 "19th Annual Connecticut Watercolor Society Exhibition",
Wadsworth Athenaeum, Hartford

1958 Hilson Gallery, Deerfield Academy, Deerfield,
Massachusetts
one person exhibition

"Faculty Exhibition", Smith College Museum of Art,
Northampton, Massachusetts

"20th Annual Connecticut Watercolor Society Exhibition",
Wadsworth Athenaeum, Hartford

1959 George Walter Vincent Smith Museum, Springfield,
Massachusetts
one person exhibition

1960 Angeleski Gallery, New York City
one person exhibition

"Fifteen American Painters", Wayne State University,
Detroit, Michigan

"2nd Annual All New England Drawing Exhibition",
Lyman Allyn Museum, New London, Connecticut

1961 University of Connecticut, Storrs
one person exhibition

"18th American Drawing Annual", Norfolk Museum,
Norfolk, Virginia

Albright-Knox Art Gallery, Buffalo, New York

1962 Menemsha Gallery, Marth's Vineyard, Massachusetts
one person exhibition

1963 Institute of Contemporary Art, Boston, Massachusetts

1964 "14th National Print Biennial", Brooklyn Museum,
New York

"Sight and Sound", Smith College Museum of Art,
Northampton, Massachusetts

1965 "55th Connecticut Academy of Fine Arts Exhibition",
Wadsworth Athenaeum, Hartford

1966 Smith College Museum of Art, Northampton, Massachusetts
one person exhibition

-
- "15th National Print Biennial", Brooklyn Museum,
New York
- 1967 Holy Cross College, Worcester, Massachusetts
one person exhibition
- 1968 American Federation of Art, Traveling Exhibition
- 1970 Whitman College, Walla Walla, Washington
one person exhibition
- 1971 University of Connecticut, Storrs
one person exhibition
- 1973 "Faculty Exhibition", Smith College Museum of Art,
Northampton, Massachusetts
- 1976 "Three by Three - An Invitational Exhibition",
University of Connecticut, Storrs
- 1978 Smith College Museum of Art, Northampton, Massachusetts
retrospective exhibition
- 1979 Hampshire College, Amherst, Massachusetts
one person exhibition

S e l e c t e d C o l l e c t i o n s

Addison Gallery of American Art, Andover, Massachusetts
American Federation of Arts, New York
De Cordova Museum, Lincoln, Massachusetts
Ford Motor Company, Dearborn, Michigan
Harvard University Biological Laboratories,
Cambridge, Massachusetts
New York University, New York City
The Slater Memorial Museum, Norwich, Connecticut
Smith College Museum of Art, Northampton, Massachusetts
Museum of Fine Arts, Springfield, Massachusetts
University of Massachusetts, Amherst
Whitman College, Walla Walla, Washington
Worcester Art Museum, Massachusetts

S e l e c t e d B i b l i o g r a p h y

Art News, review, November 1960, pg. 71.

Arts Magazine, review, November 1960, pg. 65.

Knobler, Nathan, introductory essay by, George Cohen:
Retrospective Exhibition, Smith College Museum of Art,
Northampton, Massachusetts, 1978.

RICHARD CRAMER

S e l e c t e d E x h i b i t i o n s

Born in Appleton, Wisconsin,
1932. Education: Layton
School of Art, Milwaukee,
B.F.A., 1954; University of
Wisconsin in Milwaukee and
Madison, B.S., M.S. and M.F.A.
Teaches at Tyler School of
Art of Temple University.
Lives and works in Philadelphia.

1977 Gloria Cortella Gallery, New York City
one person exhibition

1978 Gloria Cortella Gallery, New York City
one person exhibition

Eric Makler Gallery, Philadelphia, Pennsylvania
one person exhibition

Pennsylvania Academy of the Fine Arts, Philadelphia
one person exhibition

"Contemporary Drawings, Philadelphia: Part II",
Philadelphia Museum of Art, Pennsylvania

1979 "American Drawings", Smithsonian Institution
Traveling Exhibition

1980 Eric Makler Gallery, Philadelphia, Pennsylvania
one person exhibition

New Gallery of Contemporary Art, Cleveland, Ohio
one person exhibition

Ashland College, Ashland, Ohio
one person exhibition

S e l e c t e d C o l l e c t i o n s

Everson Museum of Art, Syracuse, New York
Gibson Art Foundation, State University of New York
at Potsdan
Pennsylvania Academy of the Fine Arts, Philadelphia
Philadelphia Museum of Art, Pennsylvania

S e l e c t e d B i b l i o g r a p h y

Blinderman, Barry, "Richard Cramer", Arts Magazine,
September 1980, pg. 21.

Donohoe, Victoria, review, The Philadelphia Inquirer,
December 17, 1978.

Tannous, David, review, The Washington Star, March 20, 1977.

Zemel, Carol, "Richard Cramer", Arts Magazine,
April 1977, pg. 13.

ARTHUR HOENER

S e l e c t e d E x h i b i t i o n s

Born in Brooklyn, New York, 1929. Education: Cooper Union, New York City, 1953; Hans Hoffman School of Fine Arts, New York City, 1954; Brooklyn Museum Art School, 1955; Yale University School of Art and Architecture, B.F.A., 1956, M.F.A., 1958. Taught at Boston University, 1957-60, and Massachusetts College of Art, 1960-70. Teaching at Hampshire College, Amherst, Massachusetts, 1970 to present. Lives and works in Northampton, Massachusetts.

1952 Lynn Kottler Galleries, New York City

Creative Galleries, New York City

1953 Lynn Kottler Galleries, New York City

1954 Lynn Kottler Galleries, New York City

1957 Peter Cooper Gallery, New York City
one person exhibition

1958 Nexus Gallery, Boston, Massachusetts
one person exhibition

1959 University of Rhode Island, Kingston
one person exhibition

Nexus Gallery, Boston, Massachusetts
one person exhibition

"Selections 1959", Institute of Contemporary Art,
Boston Massachusetts

"29th Biennial", Corcoran Gallery of Art,
Washington, D.C.

1960 North Texas State University, Denton
one person exhibition

Nexus Gallery, Boston, Massachusetts
one person exhibition

"23rd Exhibition of the Society of Washington, D.C.
Printmakers", Smithsonian Institution, Washington, D.C.

1961 University of Colorado, Boulder

1964 "Good Design", Museum of Fine Arts, Boston, Massachusetts

1965 "Intercollegiate Art Faculties Exhibition", Silver Mine
Center for the Arts, Silver Mine, Connecticut

"New England Art Today", Northeastern University,
Boston, Massachusetts

1966 Obelisk Gallery, Boston, Massachusetts
one person exhibition

University of Connecticut, Storrs
one person exhibition

1969 University of Connecticut, Storrs
one person exhibition

1970 Salem State College, Massachusetts
one person exhibition

1974 University of North Florida, Jacksonville
one person exhibition

1976 William W. Crapo Gallery, Swain School of Design,
Bedford, Massachusetts
one person exhibition

1977 San Diego University, California
one person exhibition

1978 Austin Arts Center, Trinity College, Hartford,
Connecticut
one person exhibition

Danco Art Gallery, Florence, Massachusetts
one person exhibition

1979 The Art Institute of Boston, Massachusetts
one person exhibition

S e l e c t e d C o l l e c t i o n s

Art for Embassies Program, Department of State,
Washington, D.C.

Arthur D. Little Corporation, Boston, Massachusetts
General Cinema Corporation, Boston, Massachusetts
Ivest Wellington Collection, Boston, Massachusetts
Sheraton Hotel Corporation, Cambridge, Massachusetts
Smithsonian Institution, Washington, D.C.

S e l e c t e d B i b l i o g r a p h y

Chaet, Bernard, Artists at Work, Webb Books, Inc.,
Cambridge, Massachusetts, 1960.

Grippe, Florence, "Art News from Boston: Lively Boston Show",
Art News, October 1962, pg. 51.

Hoener, Arthur, "Harvard Review", Cambridge, Massachusetts,
Summer Issue 1963.

Kay, Jane H., "Exhibitions: Letter from Boston", Craft
Horizons, March-April 1968, pg. 46.

S e l e c t e d E x h i b i t i o n s

Born in Detroit, Michigan, 1917. Education: Meinzinger Art School, Detroit, 1940-44; Skowhegan School of Painting and Sculpture, Maine, summers of 1946, 1947. Taught at Ohio State University, 1946-51. Awarded Guggenheim Foundation Fellowship, 1956-57. Teaching at Hofstra University, Hempstead, New York, 1965 to present. Lives and works in Northport, New York.

- 1949 Contemporary Arts Gallery, New York City
one person exhibition
- 1950 Pennsylvania Academy of the Fine Arts, Philadelphia
- 1951 Contemporary Arts Gallery, New York City
one person exhibition
- 1953 Contemporary Arts Gallery, New York City
one person exhibition
- 1954 Art Institute of Chicago, Illinois

Solomon R. Guggenheim Museum, New York City

Whitney Museum of American Art, New York City
- 1955 Art Institute of Chicago, Illinois

Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania

Whitney Museum of American Art, New York City

1956 Contemporary Arts Gallery, New York City
one person exhibition

Peridot Gallery, New York City
one person exhibition

1957 Museum of Modern Art, New York City

Whitney Museum of American Art, New York City

1958 Peridot Gallery, New York City
one person exhibition

1959 Dwan Gallery, New York City
one person exhibition

1960 Peridot Gallery, New York City
one person exhibition

1961 Dwan Gallery, New York City
one person exhibition

Peridot Gallery, New York City
one person exhibition

Art Institute of Chicago, Illinois

1963 Peridot Gallery, New York City
one person exhibition

1964 Whitney Museum of American Art, New York City

1965 Peridot Gallery, New York City
one person exhibition

1966 Museum of Fine Arts, Boston, Massachusetts

1969 "The New American Painting and Sculpture", Museum of
Modern Art, New York City

1970 Peridot Gallery, New York City
one person exhibition

1974 Heckscher Museum, Huntington, New York
retrospective exhibition

1979 Emily Lowe Gallery, Hofstra University,
Hempstead, New York
30 year retrospective exhibition

S e l e c t e d C o l l e c t i o n s

Butler Institute of American Art, Youngstown, Ohio
Hirshhorn Museum and Sculpture Garden, Smithsonian
Institution, Washington, D.C.
Heckscher Museum, Huntington, New York
Los Angeles County Museum of Art, California
Museum of Modern Art, New York City
New York University, New York City
Newark Museum, New Jersey
University of Massachusetts
Vassar College, Poughkeepsie, New York

S e l e c t e d B i b l i o g r a p h y

"Fifty-Seventh Street in Review", Arts Digest, October, 1951,
pg. 19

Gatling, Eva Ingersoll, Stanley Twardowicz, Heckscher Museum,
Huntington, New York, 1974.

Mellow, James R., "New York Letter", review, Arts
International, November 1968, pg. 62.

Ratcliff, Carter, "New York Letter", review, Arts
International, December 1970, pp. 65-66.

Catalogue of The Exhibition

All dimensions are given in inches. Height precedes width.

HERB AACH

Precession of the Equinox: 16 R

Acrylic on canvas, 1974

74 x 74

Precession of the Equinox: 6 R

Acrylic on canvas, 1974

74 x 74

Precession of the Equinox: 8 R

Acrylic on canvas, 1974

EDNA ANDRADE

Crescendo II

Acrylic on canvas, 1980

84 x 84

Fanfare (diptych)

Acrylic on canvas, 1979

81 x 102

*Courtesy of Marian Locks
Gallery, Philadelphia, PA*

Lent by the Artist

RICHARD ANUSKIEWICZ

Ghostly Gray

Acrylic on canvas, 1979
46½ x 46½

Light Purple Square

Acrylic on canvas, 1979
46½ x 46½

Soft Gray Square

Acrylic on canvas, 1979
46½ x 46½

Lent by the Artist

GEORGE COHEN

Untitled

Nylon tip pen on paper, 1979
29 x 26½

Untitled

Nylon tip pen on paper, 1979
28 x 25 3/8

Untitled

Nylon tip pen on paper, 1979
40 x 26

Lent by the Artist

RICHARD CRAMER

Palisade II (triptych)

1. Tux

Acrylic on canvas, 1980
76 x 66

2. Zos

Acrylic on canvas, 1980
76 x 93

3. Ito

Acrylic on canvas, 1980
76 x 66

*Courtesy of Eric Makler
Gallery, Philadelphia, PA*

ARTHUR HOENER

Synergistic

Acrylic on canvas, 1978
32 x 32

Spatial Flux

Ink on paper, 1977
30 x 40

Triumvirate

Acrylic on canvas, 1980
48 x 48

Lent by the Artist

STANLEY TWARDOWICZ

14

Acrylic on canvas, 1979
62 x 44

16

Acrylic on canvas, 1979
62 x 44

17

Acrylic on canvas, 1979
62 x 44

Lent by the Artist

Philadelphia College of Art

Board of Trustees

Sam S. McKeel, Chairman
Arnold A. Bayard
Mrs. Helen Boehm
Nathaniel R. Bowditch
Mrs. Helen Chait
Mrs. Evelyn Copelman
Thomas Neil Crater
James Eiseman
Philip J. Eitzen
Kermit Hall
Mrs. Samuel M.V. Hamilton
Richard P. Hauser
Marvin D. Heaps
H. Ober Hess
Josef Jaffe
Louis Klein
Berton E. Korman
Mrs. Austin Lamont
Al Paul Lefton, Jr.
The Honorable Samuel M. Lehrer

Mrs. H. Gates Lloyd
Harvey S. Shipley Miller
Jeffrey Natkin
Charles W. Naylor
Joseph L. Ponce
William Rafsky
Mel Richman
Ms. Sydney Roberts Rockefeller
Mrs. Lessing J. Rosenwald
Samuel R. Shipley, III
Harold A. Sorgenti
Dr. J. Finton Speller
Frederick T. Waldeck
Philip H. Ward, III
Stephen Zablotny

Honorary Trustees

Mrs. Malcolm Lloyd
Ronald K. Porter
Mrs. Marguerite Walter
Mrs. Thomas Raeburn White
Mrs. John Wintersteen
Howard A. Wolf

Ex-Officio Members

The Honorable William J. Green
Mayor, City of Philadelphia

The Honorable Robert W. Crawford
Commission of Recreation

The Honorable Joseph E. Coleman
President, City Council

Thomas F. Schutte
President,
Philadelphia College of Art

Design:
Deborah Kehoe

